

AGO NEWS

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Jean-Luc Godard Retrospective

To See is to Deceive

THE OEUVERE OF JEAN-LUC GODARD, THE PROFOUNDLY influential French filmmaker who radically transformed the art of cinema, is examined in an unprecedented retrospective at Harbourfront and the AGO. *Jean-Luc Godard: A Retrospective* is organized in a collaboration by the film departments of Harbourfront and the AGO, February 24 – March 31, 1988. For program details please consult the events listings in AGO News.

BY JAMES QUANDT

Godard's characteristically blunt assertion that "between Chardin and Braque, there is not so much difference," seems, in its rejection of the idea of artistic progress, designed to forestall not only any consideration of his own importance within the history of cinema, but also any attempt to trace the development of his career. Whether prophetic or merely disingenuous, Godard's assertion is doubly untenable. Indisputably the most influential living filmmaker, Godard radically transformed cinema the way other masters of modernism – Schoenberg, Joyce, Picasso, and Brecht – transformed their respective arts. Similarly, there is a marked difference between early and late Godard (less discernible, perhaps, than that between Chardin and Braque). However exasperatingly prolific and variegated, his oeuvre evidences a clear trajectory from *Breathless* (1959) through the Dziga-Vertov period (1968-72) to the video collaborations with Anne-Marie Miéville (since 1975) and his recent series of "commercial" projects (from *Sauve qui peut* to *Soigne ta droite*), a trajectory that takes Godard from materialist cinema to transcendentalism, from apoliticism to Maoism to nihilism, from zero to infinity and back to nothing.

"To see is to deceive," an enigmatic aphorism from one of Godard's recent films, *Detective*, encapsulates Godard's central, abiding concern: our inability to see clearly or correctly because of our inability to comprehend the invisible social and economic structures that determine how and what we see. Influenced by Brecht's principles of alienation and distanciation, Godard opened a gap between the work of art and its spectator. "The camera is not only a reproducing apparatus," he said. "The cinema is not an art which films life: the cinema is something between art and life." Where traditional cinema attempts to conceal its status as mediator, with seamless narratives, inobtrusive editing, consistency of tone and point of view, and closure, Godard's cinema confronts the spectator with its status as a "construction." Even in his comparatively conventional first film, *Breathless*, Godard draws the spectator's attention to the process of narration and the nature of filmic language with its now legendary "jump cuts" and its self-conscious manipulation of film genre.

Godard's increasingly complex investigation into the language of film in the sixties paralleled the semiological inquiries of Eco, Metz, and especially Barthes. His cinema scrutinized the difference between what Metz called "the impression of reality



Stills from *Sauve qui peut*, 1980 (top left); *Breathless*, 1959 (lower left); and *Hail Mary*, 1984 (above), films composed by Jean-Luc Godard.

and the perception of reality," entering the gap between the signifier and the signified, between what words and objects are and what they mean. His cinema dissolved paradox into dialectics, rupturing traditional distinctions between realism and abstraction, documentary and fiction, film criticism and filmmaking, essay and narrative, the personal and the political, high and low art. Dense, allusive, fragmented, self-referential, and self-reflexive, his early films, culminating in his masterpiece, *Two or Three Things I Know about Her* (1967), reflect Barthes's influence not only in their sense of textual play, but also in their investigation of the systems of signification in popular culture – how the structures of everyday life, the language of art, and the formation of consciousness are determined and deformed by consumer capitalism.

Godard's rigorous analysis of cinema as cultural product, of the connections between the circulation of money and the circulation of images, concatenated with his commitment to Maoism after the political upheavals of 1968. Again echoing Barthes, he suggested in his crucial film/essay, *Le gai savoir* (1969), that "the problem is to get back to zero." If in the sixties he had employed the disjuncture of sound and image as an alienating device, Godard now wished to analyze the processes of production and functioning of both elements, how each embodies and thereby perpetuates the 'false' system of representation that western bourgeois society established over the centuries. In *British Sounds* (1969), Godard's narrator says, "The bourgeoisie created a world in its own image; comrades, we must destroy that image."

This idealistic, doomed struggle to produce films outside of the established distribution systems, works that consistently questioned their own status as cul-

tural products and that analyzed the relationships between politics and language, sound and image, led to Godard's involvement with a filmmaking collective, the Dziga-Vertov group, named after the revolutionary Soviet documentarist. Their series of documentaries and quasi-narratives, sometimes hermetic in their self-reflexive concern with finding the 'correct' image, sometimes hectoring in their ideological analysis of the class struggle in various European countries, have rarely been screened and have only recently become the subject of sustained critical scrutiny.

Unable to "get back to zero," Godard started over. The title of his first post-Dziga-Vertov film, *Numero deux*, refers to the fact that it was promoted as a remake of *Breathless*; and he referred to his return to the 'commercial' scene in 1980, *Sauve qui peut*, as his "second first film." Influenced by Anne-Marie Miéville, his collaborator and companion since 1973, Godard began to work in video, and though his concerns with the technology of communication and the social/economic formations that determine consciousness remained constant, they were inflected and transformed by Miéville's acerbic sensibility and her emphasis on the quotidian and the pastoral. Family life and nature, all but absent from Godard's early films, became central motifs in his video work and several of his recent films.

The themes of Godard's 'late period' (1975-present) echo those of his early films: prostitution is as much a structuring metaphor in *Sauve qui peut* as it is in *vu de sa vie* or *Two or Three Things*; the car as much a weapon in *Sauve qui peut* as it is in *Weekend*; woman

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Photographs in the AGO Collection

A Fine Selection of Gifts

IMPORTANT GIFTS FROM ENLIGHTENED COLLECTORS have played a significant role in building the AGO's collection of photography. *Photographs: Selected Gifts from the Collection* includes important works by Bonfils, Stieglitz, Evans, Kertész, Callahan, Beaton, and Wegman. Trier Gallery; January 30 – March 27, 1988.

BY MAIA-MARI SUTNIK

In 1983, Hollis Frampton, the visionary artist and compelling raconteur, brought to my attention his fable, how a sphere of unknown origin collides with a ship (see Hollis Frampton, *Circles of Confusion*, Rochester, New York: Visual Studies Workshop, 1983). The sphere is examined by specialists who in their excitement believe it to be a surviving object from the lost continent Atlantis. To their disappointment, however, the sphere contains

... only photographs ... photographs of every sort and condition. Some are immaculately preserved, others eroded



Harold Edgerton (American, b. 1903), *Bullet through Jack of Hearts*, 1960, silver print, 40.8 x 50.6 cm (sheet). Gift of Mrs. Rhea Jack, 1986.

and dog-eared and faded ... They are boxed, or tipped into albums, or rolled into cylinders ... or strewn in loose stacks on shelves ... Some few bear signatures, or captions, or dates. Most are on paper ... a few images adhere to metal, or glass ... And that's all ... nothing of value. Respectable institutions flatly refuse to have anything to do with the dusty mess; finally, a few indigent archives of technological incubators are persuaded to trundle away a portion of the stuff. The rest is given out to the middle classes, as a sort of perverse ballast for their attics, or else it just disappears.

Frampton intended the fable as a metaphor for the condition inherent in the collecting of photographs. There is truth in this fable. A large part of photographic history was destroyed, discarded, or disappeared through neglect. The fable's optimism rises, however, when in the next generation "an obscure doctoral candidate stumbles upon an hypothesis that electrifies the scholarly world" – the photographs once valued at less than nothing yield not only a storehouse of information, but coherent structures, meanings, and

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Exhibitions

Henry Moore Remembered: The Collection at the AGO in Toronto

Henry Moore Sculpture Centre
through February 7
A year after the death of Henry Moore, this memorial exhibition pays tribute to the great British sculptor who donated a significant number of his original works to the AGO. The exhibition brings together for the first time all the 73 drawings, 131 sculptures, and a selection of the hundreds of prints that are in the Permanent Collection of the Gallery. The AGO owns the largest public collection of Moore's work. Sponsored by CMQ Communications Inc., with additional support from The Henry Moore Foundation.

Shirley Writasalo

Gallery of Contemporary Art
through February 28
This exhibition of 20 oil paintings by Shirley Writasalo, one of the most interesting artists to emerge on the Toronto art scene in the last decade, includes her recent, characteristic, dream-like landscapes. Her thematically related series of works deal with issues of representation and pressures of a consumer society. A Bold Strokes exhibition sponsored by Brenden Wood, Tulsch & Partners Inc.; Bryker Data Systems Ltd.; Chemical Bank of Canada; Currier & Smith Limited; Grafton Group Limited; Maclean Hunter Limited; Onex Packaging Inc.; and Saffar Advertising.

Marsden Hartley and Nova Scotia

Margaret Eaton Gallery
through March 13
This exhibition brings together the paintings, drawings, poetry, letters, and journal entries of Marsden Hartley produced between 1936 and 1943 and focuses on the importance of Hartley's Nova Scotia experience to his artistic career. One of the most important Modernist painters in North America, Hartley is well known for his seminal abstract works of 1910 to 1920. He turned to landscape and the figure in the later part of his career. The works in this exhibition are inspired by his love and admiration for the Marsons, a family of Nova Scotia fishermen, and the tragedy that touched their lives. Organized and circulated by the Art Gallery, Mount Saint Vincent University, Halifax, with assistance from the AGO. Sponsored by Bolton Tremblay Inc. and Vanguard Trust of Canada Ltd.

Photographs: Selected Gifts from the Collection

Trier Gallery
through March 27
This exhibition unveils a selection of exceptionally fine photographs, which over the past ten years were generously donated to the AGO's small but growing collection of photography. Includes work by Bonifas, Curtis, Stieglitz, Evans, Benton, Callahan, and Wegman.

Paterson Ewen: Phenomena Paintings 1971-1987

Sam and Ayala Zacks Wing
through April 3
This major survey comprises over 40 of Paterson Ewen's works from 1971 to 1987, beginning with the pivotal work *Rocky Moving in the Current of a Stream* (1971), in the AGO's Permanent Collection, which marks Ewen's transition from early abstractions to landscapes painted on gouged plywood. The exhibition charts Ewen's movement through the landscape imagery, the semiotic schema of weather phenomena, and the more painterly excavations of the phenomena of light and space. Sponsored by The Imperial Life Assurance Company of Canada. Organized and circulated by the AGO with assistance from The Canada Council.

Viewpoints: Approaches to Contemporary Art

Gallery E
through May 29
This educational exhibition investigates the wide variety of subjects



Paterson Ewen (Canadian, b. 1925), *Moon over Water (III)*, 1987; acrylic on plywood, 228.6 x 243.8 cm. Collection of J. Ron Longstaffe. Courtesy of Vancouver Art Gallery.

and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs Department, Education Services, AGO.

Sponsored by TransCanada
PipeLines through its Arts Development Program.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Stan Dennison: Reminders
CONTACT Exhibition
Aurora Public Library, Ontario
February 1-26

Walter Trier: Lilliput Covers
CONTACT Exhibition
London Regional Art Gallery, Ontario
February 5 - March 13

Loring and Wyle: Sculptors' Legacy
The Gallery/Stratford, Ontario
February 19 - March 20

Joyce Wieland
Mackenzie Art Gallery, Regina
February 19 - April 10

North Baffin Drawings
Art Gallery of Windsor, Ontario
February 27 - March 27

"Artists with Their Work" Programs

Fern Helfand: Photography
The Temiskaming Art Gallery,
Haileybury, Ontario
continuing to February 6

Kim Moodie: Drawing
Woodstock Public Art Gallery
continuing to February 7

Joanne Tod: Painting
Thunder Bay Art Gallery
continuing to February 28

Alex Neumann: Photography
Belleville Public Library Gallery
February 1 to 27

Fast Wurms: Installation
Forest City Gallery, London, Ontario
February 5 to 27

George Raab: Graphics
Erindale Campus Art Gallery,
Mississauga
February 9 to March 10

Reinhard Reitzenstein:
Sculpture
The Art Gallery of Peterborough
February 11 to March 6

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during February.

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm***
Causeries en français: le dimanche à 14h30

* Rendezvous with Art
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** For the Hearing Impaired
On the last Saturday of each month at 2 pm, this talk is signified by the hearing impaired. On Saturday, February 27, this talk will be on the art of Paterson Ewen.

Walking Tours

Paterson Ewen: Phenomena
Paintings 1971-1987
Philip Monk, Curator of
Contemporary Canadian Art, AGO
Sim and Ayala Zacks Wing
Sunday, February 21, 3 pm
Join exhibition curator Philip Monk for a tour of the current exhibition of paintings by contemporary Canadian artist Paterson Ewen. Free with admission.

COURSES

Gods and Heroes: Mythology in Art



Dr. Francis Broun, Lecturer, Adult Programs, AGO
The Jackman Hall
Tuesdays, February 16 - March 8,
1:30-3:30 pm or Wednesdays,
February 17 - March 9, 6:30-8:30 pm

In this series of four two-hour side lectures, Dr. Francis Broun will provide a stimulating introduction to a subject that has fascinated western artists since the Renaissance - the deeds (and misdeeds) of the Olympian gods and the heroes of ancient Greece and Rome. The artists to be discussed include Botticelli, Titian, Rubens, Rembrandt, Delacroix, and Picasso.
Course fee: Members, seniors, students \$30; non-Members \$35.

To Purchase Tickets
In person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm (except holidays).

By mail: Send a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during

the day. Please indicate clearly which series you plan to attend. Your tickets will be held for pick-up prior to the lecture.

By telephone: Please call 979-6601 during office hours. Visa, MasterCard, and American Express accepted. Admission tickets will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds.

Gallery School

Family and Community Studio Gallery School

Sundays 1-4 pm; through
April 17, 1988, except April 3;
daily 10-4 pm, March 14
through March 18, 1988

A family drop-in program, open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations can be accommodated only during the week of March 14 - March 18 between the hours of 10 and 11 am. Free with admission to the Gallery.

Adult Studio Gallery School

March 23 - May 26, 1988

Spring term courses include introductory, intermediate, life, and portrait drawing, painting, print-making, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Tuition is \$125 for Gallery Members and \$150 for non-Members.

Beginning in the spring term a new "Mixed Media" class is being introduced. The course is designed for students seeking non-traditional solutions to making images in the middle ground between painting and sculpture.

Early registration is recommended as class size is limited. Registration is accepted by mail or in person, and is confirmed upon receipt of payment. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

For Kids

Hands On Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.

Hands On appreciates the generous support of Atari Canada Corp. and Inven Toy Ltd.

Weekend Workshops

Sundays, February 7, 14, 21, and 28

1 pm (two hour session)
Weekend Workshops, for children ages 8-12, will be offered Sunday afternoons in February. Each workshop begins with a short film, followed by a chance to invent something wonderful. Make a box sculpture, do a portrait, design a kite - the only boundary is your imagination. Each week will bring a new program. Come once or come each Sunday.

A limited number of tickets will be available each Sunday at the Information Desk. First come, first served. For more information please call the Elementary Education department at 977-0414, ext. 398.

Weekend Workshops will be closed in March but resumes in April with its spring series.

CONCERTS

Sunday Concert Series

The Walker Court
Sunday, February 14, 3 pm
In collaboration with the Royal Conservatory of Music (RCM), the AGO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.
The February concert features baritone Paul Massel, accompanied by John Hess on the piano. Free with admission.

Jazz Concerts

The Walker Court
Wednesday, February 3 and 17, 7-45 pm
Following last year's successful introduction of a New Music series, the AGO and Contemporary Music Projects once again present a program of jazz concerts at the Gallery.

The first concert, on February 3, features Ron Allen of *Platform 7* in a solo performance on reeds and flutes, followed on February 7 by guitarist James Pett, the organizer of the series, with a program of new compositions. The series continues on March 2 with Don Thompson on the piano and concludes on March 9 with singer Holly Cole, accompanied on the piano by Allen Cole.

Concerts are free.
csc: Radio will record the series for future broadcast. Presented with assistance from the Toronto Arts Council, the Musicians' Performance Trust Fund, and the Canadian Broadcasting Corporation.



Guitarist and composer
James Pett.

Spectrum

Viewing Times

TVOntario: Wednesday,
February 10, 10:30 pm;
La Chaine française de TVO:
Sunday, February 14, 10:30 pm
(in English)

AGO Spectrum, the Gallery's video art magazine continues its exciting season on the province's educational television network.

The February edition of AGO Spectrum focuses on the career and work of internationally acclaimed Canadian artist Paterson Ewen, whose major exhibition is on view at the AGO into April. Also featured on the program this month, Marsden Hartley's paintings and drawings of Nova Scotia provide an insight into a productive chapter of this North American Modernist's life and art.

Films

Noon-Hour Films

The Jackman Hall
As a complement to the works of Paterson Ewen this series of films explores the creative processes and concepts of Canadian contemporary artists from British Columbia, the Prairies, the Maritimes, Ontario, and Quebec. The series opens with a profile of Ewen and several of his contemporaries exploring the concept of the artist as visionary. Fridays at 12:15 pm in

The Jackman Hall. Films are free with admission to the Gallery.

Friday, February 5

An Introduction (1983, colour, 52 min.)
The artist as visionary. Interviews with Paterson Ewen, Christopher Pratt, May Pratt, Hilda Woolnough, Bruno Bobak, Ted Godwin, and Jack Shadoff.

Friday, February 12

A Form of Magic (1983, colour, 26 min.)
A look at the works of British Columbia artists Emily Carr and Jack Shadoff.

The Endless Vista (1983, colour, 26 min.)
Expressions of the British Columbia landscape in the works of Toni Onley, Richard Prince, and Gordon Smith.

Friday, February 19

Definitions of Space (1983, colour, 26 min.)
Confrontations with the spatial environment of the Prairies with Reta Cowley, Dorothy Knowles, Don Proch, and Tony Tascona.

I Don't Have to Work That Big (1973, colour, 27 min.)
A profile of the life and works of rural Saskatchewan sculptor, Joe J. Faldut.

Friday, February 26

Magnetism of Place (1983, colour, 26 min.)
A look at the works of Newfoundland artists Gerald Squires, Stewart Montgomerie, and Frank Lapointe.

Painting a Province (1983, colour, 22 min.)
Paintings of the past inspired by New Brunswick, Alex Colville, Jack Humphrey, Martin Brittain, Fred Ross, Claude Roussel, and Lauren Harris are represented.

Friday, March 4

The Riddle of Reality (1983, colour, 26 min.)
Three Quebec abstract painters, Pierre Gauthier, Yves Gauthier, and Charles Gagnon explore the meaning of reality in their art.

Challenging Directions (1983, colour, 26 min.)
Ontario artists Noel Harding, John Scott, and Michael Snow explore new methods of painting and filmmaking.

Godard Retrospective

The AGO and Harbourfront jointly present a retrospective of the complete works of Jean-Luc Godard, the most consistently challenging and influential filmmaker of our time. The series, which includes both film and video, will have three venues: the Studio Theatre and the Power Plant at Harbourfront, and the AGO. All tickets are available in advance from the Harbourfront box office (call 973-4000) and a complete schedule is available upon request from the Edward P. Taylor Audio-Visual Centre. Tickets are \$4 per film. We are grateful to the Consulate Général de France, Service culturel français, for their assistance in obtaining some of the films for this series. The series continues until March 31, 1988. Program subject to change without notice.

Wednesday, February 24 Harbourfront/Studio Theatre

7 pm
Breathless (A bout de souffle) 1959, 90 min. New 35mm print.
Cast: Jean Seberg, Jean-Paul Belmondo
9 pm
Séigne à boire (Keep up Your Right) 1987, 81 min.
Cast: Jane Birkin, Bernadette Lafont (to be confirmed)

Thursday, February 25 Harbourfront/Studio Theatre

7 pm
Le gal savoir (The Joy of Knowledge) 1968, 95 min.
Cast: Jean-Pierre Léaud, Juliet Berto
9 pm
Passion 1982, 88 min.
Cast: Hanna Schygulla, Isabelle Huppert

Friday, February 26 Harbourfront/Studio Theatre

7 pm
Vivre sa vie (My Life to Live) 1962, 85 min.
Cast: Anna Karina, Sady Rebbot
9 pm
Le petit soldat (The Little Soldier) 1960, 87 min. New 35mm print.
Cast: Michel Sobot, Anna Karina

Sunday, February 28 Harbourfront/Power Plant

Phone for times of video screenings. Admission free.

France/tour idétour/deux/enfants

1978, part one, 220 min.
Sunday, February 28
Art Gallery of Ontario
7 pm
King Lear 1987, 90 min.
Cast: Peter Sellers, Burgess Meredith
9 pm
Le petit soldat (see Feb. 26)

Tuesday, March 1 Harbourfront/Studio Theatre

7 pm
Les carabiniers (The Riflemen) 1962, 80 min. New 35mm print.
Cast: Marina Masse, Albert Juras
9 pm
Ici et ailleurs (Here and Elsewhere) 1974, 55 min.

Note: English subtitled print of this film does not exist. An English translation of the text will be provided to the audience.

Tous les garçons s'appellent Patrick ou Charlotte et Veronique (All Boys are Called Patrick) 1971, 21 min.
Cast: Jean-Claude Brialy, Nicole Berger, and Tony Tascona.

Wednesday, March 2 Harbourfront/Studio Theatre

7 pm
Bande à part (Band of Outsiders) 1964, 95 min.
Cast: Anna Karina, Claude Brasseur

9 pm
Une femme est une femme (A Woman is a Woman) 1961, 84 min. New 35mm print.
Cast: Anna Karina, Jean-Paul Belmondo

Thursday, March 3 Harbourfront/Studio Theatre

7 pm
Numéro deux 1975, 88 min.
Cast: Sandrine Batiastella, Pierre Dudy
9 pm
Weekend 1967, 95 min.
Cast: Mireille Darc, Jean Yanne

Friday, March 4 Harbourfront/Studio Theatre

7 pm
Comment ça va? 1976, 78 min.
Note: An English subtitled print of this film does not exist. English translations of the film's text will be provided to the audience.

9 pm
Une femme mariée (A Married Woman) 1964, 95 min.
Cast: Macha Meril, Bernard Noël

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a gentleman's house of the mid 1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237, for school tours; call ext. 601. A project of the Volunteer Committee.

Heritage Week
Open house at The Grange on Wednesday, February 17.

Gallery Hopping

Mystery Tour

Friday, April 8, 9:30 am
Last year's mystery tour was such a success, we're having another one! Join us at 9:30 am at the Pleasant Blvd. entrance of the St. Clair subway. Tickets are \$35 and include a mysterious lunch. Clues to follow next month. A project of the Volunteer Committee.

Travel AGO

Chicago

May 5-8, 1988
Take this opportunity to discover Chicago's magnificent architecture in comfort and style. We will take guided tours through Helmut Jahn's State of Illinois Center, Frank Lloyd Wright's Oak Park, and Louis Sullivan's restored Auditorium. During the weekend we'll also visit the exhilarating International Art Fair on the Navy Pier. At the Art Institute we will see the Georgia O'Keeffe centennial exhibition - the

Behind the Scenes

AGO Says No to Bill C-54



WILLIAM WITHROW, DIRECTOR OF THE AGO, AND CURATORIAL staff met with representatives of the media on December 15 to explain and reinforce the Gallery's opposition regarding Bill C-54, the pornography legislation introduced by the Conservative government.

Throughout the Gallery, curators have identified with labels 38 works of art presently hanging in the galleries - ranging from Renaissance masterpieces to contemporary works - to which access could be restricted should Bill C-54 become law. In support of the stand taken by the Toronto Public Library Board against the bill, the E.P. Taylor Reference Library and the Audio-Visual Centre mounted special displays in the lobby of the Gallery of books and slides from

first major show of her work in a decade. Join us for four days and three nights of art and architecture, good food, and theatre - a week-end to remember!

Alsace, Lorraine, and Switzerland: Medieval to Modern

June 12-24, 1988
Discover the beauty and grandeur of Switzerland in the spring as we visit the outstanding museums and architectural treasures of Zürich, Bern, and Basel. Cruise the lake of Lucerne and delight in breathtaking mountain vistas. Experience the fascinating Alsace region of France in Renaissance Strasbourg and medieval Colmar, and enjoy the distinctive food and wines of this region on the famous "Route du Vin". Join us as we explore the cultural diversity at the crossroads of Europe.

Washington

June 2-5, 1988
Join us to view *The Art of Paul Gauguin*, one of the most important exhibitions of the year at the National Gallery of Art in Washington, DC. This exhibition brings together over 200 works by the great French artist. Washington's diversity is best illustrated by its architecture, ranging from Greek Revival museums to baroque churches and Victorian townhouses. All these and more will be seen on our four-day visit to this cosmopolitan city.

The Ottawa National Gallery Tour

July 9-10, 1988
On this exciting weekend trip, we'll join hands with the ROW for an insider's view of Ottawa's new National Gallery, and the National Museum of Man. We'll stay at the venerable Chateau Laurier, and view two outstanding exhibitions: Degas, and a fine selection of North American Indian art. *The Spirit Sings*: Don't miss this mid-summer tour!

Russia: Old Cities and Georgia

September 17 - October 4, 1988
We are planning a tour of the Soviet Union next fall. As well as exploring Moscow, we will travel to some of the oldest cities of north-east Russia: Suzdal, Yaroslavl, Novgorod, and Vladimir. These wonderful ancient cities are crammed with historic architectural gems, distinguished art museums, rare collections of 13th to 18th-century icons, and many other treasures. We'll then head south to travel the Georgian Military Highway in the Caucasus mountains, and visit Tbilisi, capital of the Georgia (Gruzia) Republic. We conclude our tour in Leningrad, where we'll be guided through many of the famous sights of this delightful old city including the Hermitage, Pushkin, and Petrovskaya museums.

Japan III

October 18 - November 9, 1988
Discover the mysterious East and explore the contrasts in the land of the rising sun! Our trip begins in the enchanting city of Kyoto, which has been a well-spring for the arts and traditions of Japan. We will visit Buddhist temples, Shinto shrines, a Shogun's castle, and some of the world's most beautiful gardens in this romantic city. We will also visit Nara, the ancient capital that is important in the history of Japanese art and religion; then, after a sojourn in a charming canal city and an old-world mountain town, the Bullet train will zip us to Tokyo for four exciting days. Our last stop is bustling Hong Kong - western on the outside, eastern at heart.



Looking Ahead

September 1988
British Columbia

Spring 1989

Spain and Morocco
California
The York Seminar Program

For brochures or more information on Travel AGO, please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Members' Activities

Stage III Architect at Empire Club

Barton Myers, the architect, for the AGO's Stage III expansion program, will address the Empire Club on Thursday, February 18, at 12 noon. In 1988, Mr. Myers won the coveted Governor General's Medal, the Toronto Arts Award, and in 1987 his firm, Barton Myers Associates, won the AGO's province-wide competition to design Stage III. He will discuss Toronto's dramatic new skyline and how the Gallery's expansion leads the way in future architectural trends.

their collections that could also be affected by this proposed act to amend the Criminal Code.

While Mr. Withrow declared that the AGO shares the federal government's concerns about child pornography and the violent exploitation of any person, he emphasized that Bill C-54 has implications that will seriously undermine the mandate of the institution and jeopardize its education, exhibition, and collection programs.

Things Pleasant and Beautiful

"I WANT NONE OF YOUR SAINTS' STUFF, BUT SOMETHING pleasant and beautiful to look at!" This was how Duke Federico Gonzaga commissioned a picture in 1524, and he could hardly have expressed more succinctly the growing demand for artistic diversity after centuries of Christian-dominated themes. Those who share the sentiments of the Duke will be happy to note that the upcoming AGO lecture series, *Gods and Heroes: Mythology in Art*, will also be concentrating on the pleasant and the beautiful. Dr. Francis Broun, AGO's popular lecturer with the Adult Programs department, is well known for his scholarly yet humorous and highly entertaining presentations. In this series, beginning February 16, he will be providing a stimulating introduction to a subject that has fascinated western artists since the Renaissance: the deeds - and misdeeds - of the Olympian gods and the heroes of ancient Greece and Rome.

For information on how to register please turn to page 2 of this issue.

Tickets are available from the Empire Club of Canada at the Royal York Hotel by telephoning 364-2878 or at the door. Empire Club members \$14, non-members \$20.

For the following programs, tickets must be purchased in advance. To order tickets, please follow the instructions on page 6, to order by credit card, please call the Volunteer Office at 977-0414, ext. 263.

Art in the Morning

Paterson Ewen
Wednesday, February 17, 9:30 am
Join us for refreshments in the Members' Lounge and then view the paintings of Canadian artist Paterson Ewen. Tickets are \$4.50.

Film: The New York School

(1974, colour, 55 min.)
Wednesday, March 9, 9:30 am
This fascinating survey of Abstract Expressionism, written and narrated by critic and writer Barbara Rose, includes contemporary footage of artists working in their studios and talking about works in progress. Refreshments will be served in the Members' Lounge before the film. Tickets are \$4.50.

Sunday Start with Art

Paterson Ewen
Sunday, February 14, 11 am
Meet in the Members' Lounge for continental breakfast followed by a tour of the works of Paterson Ewen, Canada's foremost landscape painter. Tickets are \$6.

Film: American Art in the Sixties

(1973, colour, 57 min.)
Sunday, March 27, 11 am
In an energetic manner that reflects the tone of the period, this film explores the decade's principle developments in art through interviews with artists, dealers, and critics. Among the artists visited is Ellsworth Kelly, whose works on paper will be on view at the AGO in March. For those who wish to stay on, a Gallery Talk is scheduled for this exhibit at 2 pm. Light refreshments will be served outside The Jackman Hall before the film. Tickets are \$6.

Special Evening for Members

Paterson Ewen
Wednesday, February 24, 6 pm
Tour the radiant and powerful landscapes of Canadian painter Paterson Ewen and then enjoy dinner in The Restaurant. Tickets are \$23.

Film: American Art in the Sixties

(1973, colour, 57 min.)
The Jackman Hall
Wednesday, March 23, 7 pm
Through visits to artists in their workshops, and discussions with dealers and critics, this film examines the major art themes of the period. Narrated by critic Barbara Rose. Followed by dessert and col-

fee in The Restaurant.
Tickets are \$10.

shops and Services

Art Rental and Sales Gallery

From February 2 to March 6 our installation focuses on contemporary art from the local art community. In addition to local talent, international artists including David Hockney, Henry Moore, and Jean Paul Rieppel, are represented in our collection. In May, we'll bring the art of Quebec to Art Rental and Sales. Read more about this exciting installation in the next issue of AGO News.

A project of the Volunteer Committee.

The Jewellery Shop



Precious valentines from The Jewellery Shop like this crystal and silver ring box or elegant silver lace, both by Lindsay Squires. A project of the Volunteer Committee.

The Impulse Shop

Indulge your sweet tooth and your sweetheart with special chocolates from Belgium. Choose from wearable heart art, uniquely designed in the form of an oversized white shirt; lac cotton eyelash scarves; sweet smelling cupboards and drawers; "paint-me" quilted hearts for children and boxes of beautiful silk-screened original valentine greetings by Toronto artist Leah Gryfe. A wonderful treasure-trove of one-of-a-kind gifts for special people on Valentine's Day. A project of the Volunteer Committee.

The Reproduction Shop

A valentine from The Reproduction Shop is a special gift. Make your choice from our large collection of Canadian and international fine art reproductions and modern posters. Our knowledgeable staff will help you select the appropriate mat and frame to complete your gift. Museum mounting and leader frames are also available. Don't forget the 10% discount to Gallery Members. A project of the Volunteer Committee.

AGO Book Shop

Reader's guide for 1988-89 is now available. Over 1,000 of the 5,000 titles stocked are listed in categories. Easy to use guide will surprise you with the depth and breadth of subject matter in print.

AGO NEWS

PHOTOGRAPHS continued from p. 1

new ideas of vision. The story tells not of a lost continent, but of the indifferent, negligent attitudes that prevailed towards photography in the preceding century and of the individual effort that has recovered the art of photography for posterity. Since its invention in 1839, photography has become the most ubiquitous image-making system. The radically different tools, the technical equipment used to make photographs - camera, optical systems, and light sensitive materials - separated photography in the minds of connoisseurs from the more traditional handcrafted arts. Photography's persuasiveness in lacking the human hand and its reliance of Nature has therefore not submitted with harmony to traditional art historical study. This is one of the reasons why art museums, with some notable exceptions, were reluctant to develop photography collections. Until recently, photographs were seen by many as uncompromising 'mirrors of reality,' unsettling in their transformation, and motivated by refractory choices rather than by long-established pictorial conventions. But the medium has challenged and continues to challenge the imagination of artists, scientists, writers, and tradesmen alike. As a history, photography has survived through the efforts of individual collectors who recognized the cultural and aesthetic value of photographic images.

It was in 1917 (only seven years after Alfred Stieglitz's groundbreaking exhibition of the Photo-Secession at the Albright Art Gallery, Buffalo, New York) that the first exhibition of photographs, *Pictorial Photography*, took place at the AGO (then the Art Museum of Toronto). Following that inaugural exhibition of works from the Toronto Camera Club, the Gallery continued to exhibit photographs as objects of aesthetic enjoyment, but a broad commitment to collecting did not take shape. Photographs that made their way into the Gallery's holdings were usually gifts that received little serious study, but were accepted as historical artifacts. This perspective changed in 1974 when curators within specific disciplines began to purchase photographic images that drew meaningful relationship with other works of art in the Permanent Collection and reflected the artistic concerns of nineteenth and twentieth-century photographers. While today photography is seen as being central to issues of visual representation, the means to collect photography has not always been readily available. Therefore the Gallery has been extremely fortunate to receive an extraordinary number of fine gifts during the last decade that have given a measure of depth to our small collection. The memorable images presented in this exhibition lay claim to diverse artistic intelligence shared by collectors and artists alike, and represent some particularly fine examples from the history of photography.

Photographers in the nineteenth century encapsulated in their vision both the sublime and the picturesque. While many photographs from this peri-



Alfred Stieglitz (American, 1864-1946), *The Ferry Boat*, (from *Camera Work*, 10/1911); photogravure on Japan Tissue, 28.3 x 19.9 cm (sheet). Gift of Valerie Burton and David Milman, 1985.

od appear as anonymous self-generated images without specific motivation, there are also some outstanding images that convey the artistic conventions of the times, like the photographs by Francis Bedford, Francis Frith, Felix Bonfils, the Boorne and May Studio, and some whose identities are unknown. The Photo-Secession at the turn of the century spurred a movement of pictorial photography that became significant in terms of both amateur and professional photographers. Alfred Stieglitz in America and Frederick Evans in Britain sought the bold and the provocative in images. Their ideas laid the foundation for modernism in photography, as seen later in the photographs by W. S. Shultz, Imogen Cunningham, Giselle Freund, Cecil Beaton, and Harry Callahan. Specific concerns of modern documentary and journalistic traditions appear in the work of Berenice Abbott, Arthur Rothstein, Edouard Boubat, and Lewis Baltz. The formal, expressive and protean ideas of different advocacies is evident in the images created by Edward S. Curtis, M.O. Hammond, Harold Edgerton, George Tice, David Hockney, Eve Sonneman, and William Wegman.

This exhibition pays tribute to the enlightened collectors and donors whose spirit, intensity, and generosity lives in these splendid images, their gifts to

the AGO's Permanent Collection.

Maia-Mari Sutnik is coordinator of Photographic Services at the AGO.

Photographs: Selected Gifts from the Collection.
Trier Gallery, January 30 - March 27.

GODARD continued from p. 1

as much an enigma and destroyer in *Prenom: Carmen* as she is in *Breathless* or *Pierrot le fou*, commercial filmmaking as driven by money ("Let the images flow faster than money does") in *King Lear* as it is in *Contempt* or *Tout va bien*. But where Godard's early films were marked by what James Monaco calls "the battle to rescue life from abstraction, to return to the comfort of the concrete," the post-1980 films have shown a progressive tendency towards gelid, drop-dead aestheticism. Instead of "getting back to zero," Godard focuses on the infinite, the ineffable. His materialist concerns with language (making words fit actions), representation (finding "the right image"), and fetishism (sex as commodity, human relations as consumerism) have been jettisoned in favour of formalist abstractions.

Just as the relentless pastoralism and domesticity of Godard's recent work contrasts with the urban anomy of his early films, his employment of intertextuality and allusion reflects a fundamental transformation. Where his early films picked through the detritus of pop culture - advertising, movies, detective novels, comic books - and employed references to high art ironically, his recent films attempt to situate his work in the great tradition of bourgeois western art, the tradition he repudiated in his *Driza-Vertov* period. Godard recreates Goya's "The Sleep of Reason" in *Numero deux* and at least a dozen master paintings in *Hail Mary*. Though *Passion* (1982), arguably the masterpiece of Godard's late period, is still political in posing analogies between film director and factory boss, between the production of images and the production of mass consumer items, its central analogy - between the literal representation (in tableaux vivants) of famous paintings by Goya, Delacroix, and Rembrandt and the representation of familiar bits from Godard's earlier films - suggests a continuity between the formative works of western culture and his own work.

The bleak, often nihilistic tone of the recent films is also new. Godard's often-observed fascination with what he calls "the civilization of the rump" becomes an obsession with anality and anal rape in *Numero deux*, *Savez qui peut*, and *Detective*. The credit sequence of *Savez qui peut* superimposes a zero over the term, "la vie." *Detective* takes as its paradigm Shakespeare's final play, "The Tempest," and refers several times to "the poet who quit writing." *Prenom: Carmen* centres on artistic and sexual impotence, and his triumphantly nihilistic version of *King Lear* is structured around the word "nothing". His most recent film, *Soigne ta droite*, takes place partly aboard an airplane in which the pilot is reading a suicide manual. As funny as some of these references are, their simultaneously impish and sour humour is derived from a troubling sense of resignation, desperation, exhaustion. In this, Godard is still, as a critic recently suggested, "the poet of his times, our dispirited times."

James Quandt is the film programmer at Harbourfront.

Jean-Luc Godard Retrospective.
Harbourfront and AGO, February 24 - March 31, 1988.

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for seniors
Students: full-time with cards: \$1.50
Family (2 adults with children under 13): \$7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$15
Non-Resident:
(100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, by mail or telephone from the Membership Office, v.s.a. MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit

organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please: - address the department specified in events listing

- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am - 5:30 pm, Wednesday 11 am - 9 pm. Closed Mondays.

Free Admission
Wednesday evenings
5:30-9 pm

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops

The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm, Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am - 4 pm, Wednesday 11 am - 9 pm; Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am - 5 pm and Wednesday 11 am - 8:30 pm.

The Restaurant

Lunch served Tuesday to Sunday from noon. Dinner served Wednesday 5:30 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am - 5 pm. Mondays 11 am - 4:30 pm.

Members' Lounge

Open to Members and their guests from noon - 5 pm, Wednesday from noon - 9 pm. Closed Mondays.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

AGO NEWS

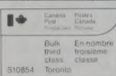
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